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THE DECEMBER BURLINGTON.

The December number of the Burlington Magazine has, as a frontispiece, a "Virgin and Child," by Piero di Cosimo, recently sold by the Duveen Brothers, and reproduced and described in this number of the "Art News." W. R. Lethaby signs the third of his series on the "English Primitives," which treats of "The Master of the Westminster Altar Piece." In the continuation of his series of "Shakespearean Dress Notes," F. M. Kelly continues his remarks on "Farthingales." Giacomo de Nicola, in the second installment of his scholarly notes on the collections of the Museo Nazionale di Florence, writes of the remarkable series of small bronzes by Pietro da Barga, which is fully illustrated. Lionel Cust signs a note on Titian's "Lovers," at Buckingham Palace and on a copy by Ambrosio Figino, and J. D. Milner writes of "Two English Portrait Painters" of the XVII century, J. Dugg and T. Leigh. Herbert Cesinsky treats of Chippendale and Heppelwhite, the illustrations being of works owned by Gill & Reigate. Differing from Mr. Berenson, A. van de Put, in a letter, holds the portrait of an elderly warrior in the Widener collection, attributed by the former to F. Bonsignori, to be of a Sforza instead of a Gonzaga. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

An exhibition of paintings, illustrating life under the sea by Harry L. Hoffman will open at the Folsom Galleries, Jan. 2, for two weeks. The collection will occupy two galleries, one of oils, and the other water-colors.

GOOD ART AS INVESTMENT.

Now that falling values in the Stock Market, with concomitant proof of the uncertainty of many stockholdings, have possibly diverted the formerly engrossed attention of a large element of the public to other forms of investment—it is to be hoped that the claims of good art works, as sound and safe investments, may be carefully considered. Even in this materialistic and evercommercialized country, good art has always been found a safe and profitable investment, and has, in addition to its financial character, the inestimable value of education and refinement of taste.

The collectors of really good pictures, prints, tapestries, furniture, porcelains and art objects during the past half century of American life, or their heirs, have not failed in a single instance to realize, not only good, but, for the most part, enormous profits through the sale of their treasures in private or at auction. Witness the results of the Mary Jane Morgan, Taylor Johnston, Marquand, Yerkes, Borden, Hoe, Brayton Ives, Reisinger, H. S. Henry and numerous other large art sales of the past twenty-five years. There was never a greater demand than at present for really good art—and we earnestly bespeak the attention, not only of art lovers from birth and of experience, but of those who seek investment and who welcome the advantage of education in art taste and knowledge to the great opportunities to secure these, and also for surely profitable investment which the art marts of this country, and especially of New York, now offer.

ARTISTS LOWER THEIR ART.

When Mr. Charles Vezin, in a letter to the Art News, published in our issue of Dec. 16 last, inveighed against the serving on a jury by several prominent American painters to award prizes to art students for drawings in the nude of a certain "Movie" star—said drawings to be displayed in the lobby of a leading theatre where the said "Star" is shown in a widely advertised film—we opined that Mr. Vezin had been misinformed. Investigation on our part, however, reveals the fact that Mr. Vezin's criticisms were well founded, and we must agree with his comment that "Those competing for the beggarly prizes, and those awarding them show as much respect for their art as the circus bride does for the sanctity of marriage."

It is indeed surprising that painters such as Robert Henri, William Glackens, Pierre Troubetzkoy, Philip Boileau, Wallace Morgan and John Sloan, who constituted the aforesaid Jury, should lend their aid and names to such a cheap advertising scheme.

COMING ART EXHIBITIONS.

The annual exhibition of 30 paintings by 30 American artists will open at the Macbeth Galleries Jan. 15, to continue until Feb. 5. Among the artists who will be represented in this exhibition by recent pictures are Frank W. Benson, Gari Melchers, Dwight W. Tryon, Paul Dougherty, and Charles H. Davis.

On Feb. 6, an exhibition of paintings by Charles W. Hawthorne, including a number of pictures not shown here previously, will open at Macbeth's. These pictures will include several from the Boston and St. Louis Museums, Chicago, Syracuse, and the Corcoran Gallery, of Washington, D. C.

CORRESPONDENCE

For "Fair Play" at Washington.

Dear Sir:
The biennial Corcoran exhibition now on in Washington has always supposed to have stood for "fair play," but this year, it seems to have lost this reputation entirely. The story goes that after the jury had accepted the one or two hundred canvases—or whatever the number was, which they could accept, after the necessary space had been reserved for the "invited" pictures—they never even looked at the remaining pictures sent to the Gallery! This, if true, would hardly be called "fair play!" and would probably account for the turning down of several pictures, which had already been "invited" to the Philadelphia, Chicago and St. Louis exhibitions. The presence of so many bad pictures in the show, can only be accounted for, by the probable fact, that the jurors were so tired out, when they began to judge, they took the very first pictures which appeared before them. In this instance, the old saying, that "The first shall be last, etc.," did not hold.

The jury system of exhibitions is certainly all wrong, and things might be made somewhat fairer if one canvas only, or at most two, were allowed each exhibitor. In the present case at Washington, a great many exhibitors have three, or even four pictures each displayed. After these and the "invited" canvases have been hung, there must, necessarily, be very little room for anything else.

Probably, the fairest shows, in this country, are those held by the Academy of Design in New York, to which no pictures are "invited" and in spite of this, they maintain as high a standard as any of the other contemporary exhibitions. "Fair-play."

Baltimore, Md., Dec. 26, 1916.

"Art of the Soul Sick."

Editor, AMERICAN ART NEWS.

Dear Sir:
It seems that I was mistaken when I assumed that everyone would know that when in "The Art of the Soul Sick," I spoke of "modernism," especially when enclosed in quotation marks, I did not refer to modern art.

Since Dr. Hyslop's article was reprinted, my attention has been called to a paper by Dr. C. M. Burr, medical director of Oak Grove Hospital, Flint, Michigan. Dr. Burr's purpose is not to establish the connection between the artist in asylums and the "borderlanders," but one cannot fail to recognize the relation after visiting the "modernist" exhibition now on view on Fifth Ave., and comparing it with the drawings by insane artists reproduced in Dr. Burr's brochure. Dr. Burr's article was not suggested by Dr. Hyslop's "Post Illusionism and Art in the Insane," but confirms that masterly diagnosis of art pathology. Dr. Burr writes as follows:

"Pictorial art of the insane is very largely representative of emotional states and complexes. It is frequently erotic, has to do with primal instincts and, among those who have pursued art study, if often subtly symbolic."

Many years ago, I wrote briefly of "Art in the Insane" under three heads:

"The imitative, crude and childlike;
"That of genuine value and individuality, the result of temperamental conditions and previous education in artistic lines;
"The symbolic and effective."

"This grouping still holds good in my own mind, but emphasis should be given the fact that in the third division is encountered an overwhelmingly large part of the pictorial creations of those whose inhibitory control is impaired and whose voluntary attention is dominated by complexes, delusion and states of feeling lying deep below the surface. Indeed, it is highly probable that the symbolic is woven into every design from the hand of one influenced by morbid states of feeling and thinking."

It might be well to repeat that Dr. Burr had not read Dr. Hyslop's article when the above was written. These two eminent alienists help us trace many things in "modernism" to those things which lead to the madhouse.

Respectfully, Charles Vezin.
New York, Dec. 26, 1916.

OBITUARY.

H. F. Farny.

Henry F. Farny, painter of Indian and other western subjects, died in Cincinnati, Dec. 24, at the age of 71. Among his best known canvases were those showing an overland stage "hold up," and "The Talking Wire," the latter an Indian and telegraph subject. For many years Farny lived a secluded life in Kentucky on his large estate "Umberland." He was long a woman hater, it was said, on account of an early disappointment in love. Some ten years ago, however, he adopted Anna Ray, a little girl of Covington, whom he admired for her grace, and gaining consent of her parents, educated and finally married her in 1906. He had many friends of his own sex, among them Robert Blum, F. Hopkinson Smith, Lafcadio Hearn and Kenyon Cox.

Theodore A. Mills.

Theodore A. Mills, of the Carnegie Museum, the sculptor son of Clark Mills, author of many works at the National Capital, died recently in Pittsburgh, aged 77. He was born in Charleston, S. C., studied with his father in Rome, Paris and Munich. He made a life mask of Lincoln, 60 days before the assassination. For years the sculptor had made a specialty of groups, representing North American Indians and carried on at Pittsburgh, work he began at the U. S. National Museum.

"WEASEL WORDS."

"Vinnie has a new pussy the color of Bramwell Bronte's hair. She thinks it a little lower than the angels," and I concur with her. You remember my ideal cat has always a huge rat in its mouth, just going out of sight—though going out of sight in itself has a peculiar charm."—Emily Dickinson, in a letter to a friend.

The above forms the text for an extraordinary screed, published in last Sunday's "Sun," over the signature of that journal's art critic, Mr. Henry McBride, purporting to be his reflections after a visit to the current Winter Academy Display, and which, after some discursive musings, without apparent rhyme or reason, over a personal reminiscence of a life class, some verses of Walt Whitman eulogizing Death, and the quoting of the English philosopher Edward Carpenter on "How Life at 70 Feels," concludes as follows:

"Reader, you may have been trying to fathom what I have been driving at, but rest assured that I have not been driving at anything at all. These are simply a few thoughts and meditations upon coming out of the Winter Academy. Writers of books and painters of pictures desire to stir your emotions. Behold in what direction mine were stirred. It is in fact a little 'review' of the academical occasion; but I flatter myself that this time it will not be quoted in the AMERICAN ART NEWS."

The ART NEWS, as Mr. McBride assumes, cannot quote him on this announced but not fulfilled review of the Academy Show, for the simple reason that there is nothing to quote. His column and a turn is composed of what Col. Roosevelt well terms "Weasel Words." The Christmastide, it would appear, has affected Metropolitan Art critics strangely. After Mr. Kobbe's "Hail to the Elevator," which we published last week—come these "Weasel Words" from Mr. McBride.

AGAINST "HIGHFALUTIN" ART.

Mr. Charles De Kay, one of the incorporators of the newly formed National Art Society, under whose auspices the magazine known as "The Art World," is published, says in a published interview:

"The society will not wait until this is done before it will begin to wheedle art and life from the 'highfalutin' notions and aristocratic traditions."

"When art and life are where the society wants them it will be easy for everybody to discuss Bernard Shaw and Guido Bruno, and no one will mistake a chromo for a Corot. That is, no one who has paid the small fee which goes with membership."

"We are anxious to elevate the general level of the people," Mr. De Kay continues. "We want to make art democratic, and we want to improve the aesthetic side of the public to a true appreciation of what is fine in art—and by art I mean not only painting, sculpture, etc., but dancing and all that goes to develop the spiritual in people."

"We shall concentrate in getting the general public to join, and not worry about getting distinguished artists as members—they will come in naturally. A small membership fee will be charged."

The other incorporators are H. W. Ruckstuhl, Walter A. Johnson, Frank P. Crasto, Jr., M. J. Reynolds and R. E. Booth.

Of these incorporators, Mr. De Kay is the veteran art critic, writer and author, Mr. Ruckstuhl, the well-known sculptor, and Mr. Johnson, the former advertising manager, and later Director of the International Studio, during which régime he formed the Adam Budge Co. to publish Arts and Decoration, and who for some time past has been the advertising manager of "The Field."

ART BOOK REVIEW.

THE CLAN OF MUNES, by Frederick J. Waugh. Charles Scribner's Sons, New York; \$2.50 net.

It is not generally known that the eminent American marine painter, Frederick J. Waugh, is also an illustrator of ability, versatility and a writer of charming fairy stories. This is well evidenced by his recently published work, "The Clan of Munes," in which Mr. Waugh tells, with brush and pen, tales of the quaint woodland people whom he calls "Munes," and who appear to be a sort of cross between the gnomes of ancient fairy lore and the modern "Brownies."

The artist and writer has discovered these queer folk in his wanderings in the forests, and has given them shape and substance which proves their relationship to and origin from the trees among which they dwell. Mr. Waugh's vigor and truthfulness of drawing are well known through his paintings, as also his power of composition. The illustrations in this work further evidence his possession of these rare abilities.